

"Go deep enough there is Music everywhere."—CARLYLE.



A MUSICAL MAGAZINE FOR EVERYBODY.

(ALL RIGHTS RESERVED.)

(ENTERED AT STATIONERS' HALL.)

VOL. V., No. 54. (New Series)

MARCH, 1898.

Price One Penny
By Post 1½d

Established 1780.

Erard NEW PARISIAN MODELS

Are the finest Instruments now before the Public.

Every PIANO guaranteed 20 Years. 



WRITE FOR LISTS TO

18, GREAT MARLBOROUGH STREET, LONDON, W.

CHELTENHAM FESTIVAL SOCIETY.

Assembly Rooms, Easter Tuesday, April 12, at 7.45 p.m.

GRAND COUNTY FESTIVAL PERFORMANCE OF

"THE MESSIAH"

(HANDEL).

Artists—MADAME EMILY SQUIRE

Of the Handel Festivals and Prima Donna of the Royal English Opera.

MISS SUSAN HARRY

MR. EDWARD BRANSCOMBE

(Tenor of Westminster Abbey.)

MISS JESSIE KING

MR. WATKIN MILLS

(The Eminent Contralto).

(The Celebrated Basso).

 COMPLETE BAND AND CHORUS NUMBERING 300 PERFORMERS.

Leader of the Band—Mr. E. G. Woodward. Organist—Mr. Harry A. Matthews. Conductor—Mr. J. A. Matthews.

Tickets (all numbered)—2/6, 3/6, 4/6 & 6/6. Gallery and Admission 1/6. Plans ready March 1st, at Westley & Co's Library, Cheltenham.

N.B.—Special Train Arrangements from all parts at Cheap Rates for Ticket Holders.

CHELTENHAM: PUBLISHED BY THE "MINIM" COMPANY.

All Musical Advertisements and Notices of Concerts and Musical News should be addressed to the EDITOR, "MINIM," CHELTENHAM.
The Wholesale London Agents are Messrs. Goodwin and Tabb, Universal Library, 71, Great Queen Street, Holborn, W.C.; Mr. F. Bretts, Wholesale News Agent, 5, Pilgrim Street, Ludgate Hill, E.C.; and Messrs. Weekes and Co., 14, Hanover Street, W.

Professional Cards.**VOCALISTS & INSTRUMENTALISTS.**

MADAME BERTHA MOORE,
SOPRANO,
29, Clarendon Road, Holland Park Avenue,
London, W.

MISS ANNIE GILL SMITH,
SOPRANO,
Oratorios, Concerts, &c. Address, Evesham.

MISS SUSAN HARRHY, SOPRANO,
For Oratorios, Concerts, At Homes, &c.
Address, Arran Lodge, Cheltenham.

MADAME NELLIE GOSNELL,
SOPRANO,
For Oratorios, Concerts, At Homes, &c.
Address, 37, St. Augustine's Road, Camden
Square, N.W.

MRS. KATHERINE FISK,
PRIMA DONNA CONTRALTO,
Concerts, Oratorios, &c.
Address, c/o Mr. N. Vert. 6, Cork Street, London, W.

MISS MARY MORGAN, CONTRALTO,
Of the Gloucester Festivals. &c.
19, Holland Park Avenue, London, W.

MISS MARIE HOOTON,
CONTRALTO VOCALIST,
Westmoreland Scholar and Gold Medallist, R.A.M.
Address, 47, Ridgmount Gardens, W.C.

MISS FANNY STEPHENS,
Contralto for Oratorios, Ballads, &c.
From *The Stage*.—"Miss Stephens possesses a deep contralto
voice, and was heard to great advantage in both her songs."

For Vacant Dates and Terms, address, Handel
Hall, Cheltenham.

MR. GWILYM RICHARDS,
TENOR.
Winner of Joseph Maas Prize, the Goldberg and
Evill Prizes at the Royal Academy of Music.
for Concerts and Oratorios.
Address, 30, Redburn St., Chelsea, London, S.W.

MR. HIRWEN JONES, TENOR
Of the Leeds, Worcester, and Hereford
Festivals, &c., and Madame Patti's
Concert Tour.
For Terms, address 8, Nottingham Place, London, W.

MR. C. EYNON MORGAN,
TENOR,
Address, The Cathedral, Gloucester.

MR. OTTO DENE (TENOR),
Of the Crystal Palace and Queen's Hall
Concerts.
For Terms, address, 132, Norwood Road, S.E.; or
to W. B. Healey and Son, 17, Great Marlborough
Street, W.

MR. BRIGHT JONES (TENOR),
For Terms apply to Glenhurst, Bath,
or N. Vert, Esq., 6, Cork St., London, W.
Photo and Criticisms on application.

MR. HAMLYN CRIMP (TENOR).
For Terms and Vacant Dates apply
The Woodlands, Heathfield Road,
Birmingham

MR. EDWARD BRANSCOMBE,
TENOR, Of Westminster Abbey.
Address, 47, Ridgmount Gardens, W.C.

MR. CHAS. MARSDEN CHILD,
TENOR,
(Winner of the Mrs. Sunderland Medal.)
For Concerts, Oratorios, &c.
Address—Christ Church Cathedral, Oxford.

MR. ARTHUR CASTINGS,
PRINCIPAL TENOR.
Concerts, Oratorios, &c.
Address: The Cathedral, Hereford.

MR. JAMES GAWTHROP,
TENOR,
Gentleman of Her Majesty's Chapel Royal, St.
James' Palace. Address, 5, Hazlemere Road, N.W.

MR. HENRY SUNMAN,
BASS. LICENTATE (ARTIST) R.A.M.
For Concerts, At Homes, &c.
Address, Christ Church Cathedral, Oxford.

MR. BANTOCK PIERPOINT,
BARITONE,
Of Bristol, Cheltenham, Chester, and Norwich
Festivals.
Address, 44, Plympton Road, Brondesbury, N.W.

MR. ARTHUR BARLOW,
(Principal Bass "Foundling Hospital")
For Oratorios, Concerts, &c.
Address: 19, Oval Road, Regents Park, N.W.

MR. CHARLES PHILLIPS,
BARITONE.
Address: Holbein House, 65, Sloane Square, S.W.

MR. CHAS. COPLAND, A.R.A.M. BARITONE.
(Professor of Singing at the Royal Academy
of Music). For Oratorio, Opera Recitals, and
Concerts, address 48, Greencroft Gardens, N.W.;
or to Mr. N. Vest, 6, Cork Street, W.

MR. J. A. MATTHEWS, ORGANIST,
CONDUCTOR & CHOIR MASTER,
Adjudicator at Competitions, &c.
Address, 9, North Place, Cheltenham.

MR. A. VON HOLST,
Professor of the Pianoforte.
For Terms for Pianoforte Lessons, &c.,
Address: 46, Lansdown Crescent, Cheltenham.

MR. E. G. WOODWARD,
Professor and Teacher of the Violin,
LEADER AND CONDUCTOR.
Address, CORELLI, 13, CLARENCE SQUARE,
CHELTENHAM.

MR. G. SPENLOVE BROWN,
VIOLIN & VIOLA,
Member of County of Gloucester Musical Festival
Association, Cheltenham Festival Society, Dr.
Winn's (late Stockley's) Orchestra, Mr. G. Halford's
Orchestra (Birmingham), &c., &c.
For Concerts, At Homes, &c.
Address—9, Leckford Road, Oxford.

MR. BENONI BREWER, F.C.V.,
VIOLINIST.
Bronze Medal, 1887; Silver Medal, 1888;
Diploma of Merit, 1889 (Royal Academy of Music).
Leader and Solo Violinist, Worcester Orchestral
Society.

Is open to Engagements for Orchestral or Chamber
Concerts, At Homes, &c.
For Terms, &c., Address, 3, Edgar St., Worcester

*PROFESSIONAL CARDS—Continued.***MR. P. MORFEE WOODWARD,****Professor & Teacher of the Violin & Viola,**

Leader and Solo Violinist Gloucester Orchestral Society; Ashburton Choral and Orchestral Society; Member of the Gloucester, Cheltenham, and North Staffordshire Festivals is prepared to accept engagements for

CONCERTS, AT HOMES, &c.

The Easter Term Commences January 17th, 1898.

Terms on application to

Corelli, 13, Clarence Square, Cheltenham.

MR. WM. GRIFFIN PROFESSOR OF MUSIC. (Violin and Viola). Principal Viola at Birmingham Festival Musical Society's and Dr. Winn's Concerts, &c.—Address, Wychbury, Alcester Road, Moseley, Birmingham.

MR. J. E. TEAGUE,

PROFESSOR AND TEACHER OF THE
VIOLIN AND VIOLONCELLO.

Address, Lismore House, Bath Road, Cheltenham.

MR. A. C. HANDLEY-DAVIES,
VIOLINIST.

Sub-Professor Royal Academy of Music, London; Leader of Mayfair Orchestral Society, London; SOLOIST OR ORCHESTRAL LEADER.
Address, 13, Cromwell Place, S. Kensington, S.W.

MISS EDWARDINE STREET,
HARPIST.

Is prepared to accept engagements for Choral and Orchestral Concerts.

Address: Montague House, Cambray, Cheltenham.

MR. JOSEPH OWEN,
VIOLONCELLIST.

Principal Violoncello to Birmingham Festival Choral Society, and Dr. R. M. Winn's (late Mr. Stockley's) Orchestral Concerts.

For Terms, etc., address:

3, George Road, Edgbaston, Birmingham.

MR. W. E. BELL-PORTER, I.S.M.,
DOUBLE BASSIST.

Is prepared to accept Engagements for Choral and Orchestral Concerts.

A few vacancies for Pianoforte Pupils.

Address: Stratford-on-Avon.

MR. ARTHUR H. CHAPMAN,
PRINCIPAL TRUMPET.

Address, 2, Marlboro' Place, Princes Street, Cheltenham.

MR. H. WYMARK STRATTON, I.S.M.,
Bassoon and Contra-Bassoon.

For Choral and Orchestral Concerts, &c.
Also Accompanist.

Address, Park House, Monument Road, Birmingham.

MR. JOHN BOYCE,
TROMBONIST.

Address: 9, Sandford Terrace, Cheltenham.

MISS LOUISE DUGDALE,
Silver and Bronze Medallist L.A.M.,
Senior Honours Trinity College, &c., prepares for
all Exams. in Harmony, Counterpoint, &c., by post.
Successful Teacher. Terms very moderate.
Address, Fairlawn, Sidcup.

MISS ANNIE LEA,

Pupil of MADAME SCHUMANN, and of

Dr. HOCH's Conservatorium, Frankfurt a/M.,

GIVES LESSONS IN PIANOFORTE PLAYING.

Address: 6, Pitt Street, Gloucester.

MISS CECILIA MATTHEWS, I.S.M.,

Teacher of the Piano, Singing and
Theory of Music.

Pupils prepared for the various Local Examinations.

Address, 9, North Place, Cheltenham.

MR. A. MONTAGUE BORWELL,

L.R.A.M., A.G.S.M., Baritone.

Prize-winner, Solo Singing and Sight Reading, Stratford Musical Festival, and Gold Medal, 1897.
Medalist, Soc. Arts.

For Concerts, Oratorios, &c.

8, Clifford's Inn, Fleet Street, E.C.

School of Music, Cheltenham.

In union with the Associated Board of the Royal Academy and Royal College of Music; also Trinity College, London.

Principal - Mr. J. A. MATTHEWS,

PROFESSOR AND TEACHER OF THE PIANOFORTE, ORGAN,
SINGING, HARMONY, &c.,

Assisted by Certificated and experienced Professors in all Departments.

PROFESSIONAL STUDENTS INTRODUCED AND TRAINED FOR
ORATORIO AND BALLAD CONCERTS.

Professional and Amateur Students Prepared for all the Metropolitan
and Local Musical Examinations, including
The Royal College of Music Scholarships; The Royal Academy Higher
Examinations, Trinity College, London;

The Incorporated Society of Musicians (I.S.M.); The Associated Board
of the R.A.M. and R.C.M.;
The Royal College of Organists, London, &c. &c.

TERMS FOR ALL SUBJECTS ON THE CONSERVATOIRE SYSTEM.

The Term commenced January 20th, 1898.

For further information apply at private address:

9, North Place, Cheltenham.

New Music—Just Published.

Second Edition. Useful for Musical Students.

"The Musical Students' Register of Daily Practice,"
arranged by J. A. Matthews. Price Threepence. Sold
by all Book and Music Sellers, or the Publisher, "Minim"
Office, Cheltenham.

Duet for Two Violins in Canon, with Piano Accompaniment—"Cheltonia," composed by H. J. Taylor,
F.R.C.O. Swan & Co., London, and all Music Sellers,
Post Free Two Shillings.

New Vesper Hymn—"The peace and love of God."
Words and Music by F. C. Baker. Price One Penny.
Published by "Minim" Co., Cheltenham.

Scholastic.

ECKINGTON HOUSE,

CHELTENHAM,

School for the Daughters of Gentle-
men (Resident and Daily Pupils).

HOME FOR INDIAN CHILDREN.

*Principals—The Misses Chambers.***The Misses Whittard,**

LADIES' SCHOOL & KINDERGARTEN,

THE HALL,

MONTPELLIER DRIVE, CHELTENHAM.

*Prospectus on application.***Montpellier Rotunda,
Cheltenham.**CLASSES FOR
DANCING DEPARTMENT AND
CALISTHENICS.**Monsieur et Madame d'EGVILLE.**

Address—Brand Lodge, Malvern.

**LYNCOURT, The Park,
CHELTENHAM.****MISS UNDERHILL**, assisted
by Two English Ladies and
a French Protestant Governess,
receives YOUNG LADIES to Educate.
Masters attend for the Accomplish-
ments. *Prospectuses on application.***GLENGYLE, London Road,
CHELTENHAM,**LADIES' COLLEGIATE SCHOOL AND
KINDERGARTEN,*Principal—Mrs. Townshend,*Assisted by Certificated Governesses
and Masters.*Prospectus on application.***PIERREVILLE,
CHELTENHAM.****The Misses Sayer,**PROFESSORS OF DANCING AND
CALISTHENICS,At their Residence, Pierreville, and
the Ladies' College.**CHELTENHAM****MUSICAL FESTIVAL SOCIETY.**

TWENTY-EIGHTH SESSION, 1897-8.

*President—Sir HERBERT OAKELEY, Mus. Doc.*The 28th Season commenced September 21st. New and
Standard Works will be introduced.

SUBSCRIPTION CONCERTS, &c.

THE Weekly Choral Practices take place in
HANDEL HALL, Portland Street, on TUESDAY
EVENINGS, at Eight o'clock.**The Orchestral Practice** SATURDAY EVENINGS,
at a Quarter to Eight o'clock, and WEDNESDAY AFTER-
NOONS, at 3.30.**The Elementary Singing and Sight Reading
Class** on THURSDAY EVENINGS, at Eight o'clock.**SUBSCRIPTION FEES FOR THE SEASON:**

CLASS A.

Choral Division (Performing Members) ...	£0	7	6	
Two Members of the same Family ...	...	0	10	6
Elementary Class only ...	...	0	7	6
Choral and Elementary Class ...	...	0	10	6
Instrumentalists for Concert Orchestra ...	...	0	10	6

*Members have Free Admission to Special Lectures, &c.*N.B.—Chorus and Band Parts are provided for
Performing Members free of cost.

Festival Society's Season ends in June.

J. A. MATTHEWS, Conductor.

TO COMPOSERS & AUTHORS.Every kind of Musical Work published by the
"Minim" Co.

Estimates Post Free.

Address—"Minim" Office, Cheltenham.

Cheltenham Modern School.

HEADMASTER—

RICHARD TYRER, B.A. (Hons. Lond.),
F. R. Met. Soc.**T**HOROUGH Preparation for the Universities and
Higher Public Schools, and for Professional and
Commercial Life. Highly successful results at the
Oxford Local Examinations.Ninety Boys have obtained Certificates; Twenty-
two have gained the title of Associate in Arts. Twelve
with Honours or Distinctions. Six have Matriculated
at London, all in the 1st Division, besides many other
minor successes.Very superior Accommodation for Boarders. The
Sanitary Arrangements are perfect.The School possesses the unique advantage of a
large open-air Swimming Bath, and all Boys are taught
to swim.

There is a good Playground and Cricket Field.

**NOTICE TO NEW SUBSCRIBERS TO
THE MINIM.**The Picture of the Incorporated Society of
Musicians in Conference (624 Portraits) and a
Key will be presented *gratis* to each new annual
subscriber. Annual Subscription, 1/6 post free.**The New Upright Resonator Piano**
is the Cheapest manufactured, and is
Grand-like in its tone. In Rosewood
and Walnut Cases.



MADAME EMILY SQUIRE.



COMMUNICATIONS to Editor, items of local interest, &c., must be signed by those sending them, with their addresses, not necessarily for publication, and they should be sent as early as possible, and not later than the 20th of the month.

MANUSCRIPTS cannot be returned, unless accompanied by stamps, and the Editor reserves the right to omit anything at his discretion.

ADVERTISEMENTS.—Terms may be had on application.

SUBSCRIPTIONS.—"The Minim" will be sent on the first of each month to Subscribers, at 1/- per annum, or post free, 1/6, payable in advance.

Back Numbers may be obtained from all Book and Music Sellers, Price 2d., post free.

The Trade supplied on the usual terms.

Address: THE EDITOR,

HANDEL HALL,

CHELTEMHAM.

London Office: 71, GREAT QUEEN ST., HOLBORN, W.C.

Contents.

	PAGE
Leader: Registered Music Teachers...	142
March—Editorial ...	143
Mr. Edward Elgar ...	144
Madame Emily Squire ...	145
The Minim Notes—Celebrated Musicians of the Past (No. 4) ...	146
About Artists ...	148
An Incident at St. Paul's; or, A Musician's Dream	149
Academical Notes ...	151
Foreign Notes ...	152
Counterpoint Notes (No. XIV.) ...	153
Obituary ...	154
Gold Dust—Odd Crotchets ...	155
London and Provincial Notes ...	157

REGISTERED MUSIC TEACHERS.

SIR JOHN STAINER, in his admirable address delivered at the opening meeting of the Conference of the Incorporated Society of Musicians, recently held in London, showed once again that he is one of the very few prominent musicians who, desiring to see the Art flourish more and more, are really alive to the signs of the times. He recognised fully the fact that the competition between qualified and unqualified teachers of music was not only damaging to the welfare of the able musician, but also to the student, and, in the long run, to the public.

He completely took the wind out of the sails of those short-sighted or wilfully blind persons who plead for what they are pleased to term, "free trade in art," by showing that already the State interfered considerably in the interests of certain forms of musical art, and indeed his arguments were irrefutable. It will be long, however, we anticipate, before teachers of music will ever be brought to see that if they want a thing they must ask for it, and continue doing so until they get it.

The greatest argument against Registration (though not one touched on by Sir J. Stainer) is that in the event of Registered Teachers only existing, poor people could not afford to pay the high fees which would be demanded. A little consideration of the laws of cause and effect, would show any unprejudiced mind that this assumption is a false one. Were qualified teachers only employed, they would at once receive such an accession of pupils (provided terms were not raised) through no longer dividing them with quacks, that they would indeed believe in a golden age; whilst pupils would obtain money's worth at no increased cost.

J. W.

Royal Academy of Music,

TENTERDEN STREET, HANOVER SQUARE, LONDON, W.

Instituted 1822. Incorporated by Royal Charter, 1830.

Patrons—

HER MAJESTY THE QUEEN AND THE ROYAL FAMILY.

President—

H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA.

Principal—SIR A. C. MACKENZIE, MUS.DOC.

MIDSUMMER TERM commences Monday, May 2nd. Entrance Examination Thursday, April 28th, at 2 p.m.

The Metropolitan Examination of Musical Composers or Performers and Teachers is held twice a year at the Royal Academy of Music, viz., during the Summer and Christmas vacations. The Syllabus of the next Examination will be ready shortly.

Prospectus, Entrance Forms, and all further information, of

F. W. RENAUT, Secretary.

March.

Births and Deaths of Celebrated Musicians.

DATE.

1.—Chopin, F. Francois (b. 1809). It is also stated that he was born February 22nd, 1810, at Zelazowa-Wolu, near Warsaw. Great pianist and composer.

1.—Prout, E. (Mus.Doc. Dub.), b. 1835, at Oundle. A distinguished theorist and composer. Professor of Music at Dublin University, since 1894.

2.—Macfarren, Sir George A. (b. 1813, at Lincoln). Celebrated composer and theorist. Knighted 1883. Composer of many oratorios and operas. Principal of the Royal Academy of Music. Died on October 31st, 1887.

5.—Arne, Thomas A., Mus.Doc. (d. 1778, at London). Composer of operas, oratorios, &c. Composer of "Rule Britannia."

7.—Albrechtsberger, J. G. (d. 1809, at Vienna). Distinguished theorist and composer. Beethoven was his pupil.

7.—Lloyd, Charles Harford, Mus.Doc. (b. 1845, at Thornbury, Gloucestershire). Organist and composer of several cantatas, church music, &c. Precentor of Eton College since 1892.

10.—Clementi, Muzio (d. 1832, at Evesham, Worcestershire). Great pianist and composer. Buried in Westminster Abbey.

10.—Sarasate, Pablo de (b. 1844, at Pampluna, Spain). A very famous violinist and composer. His first visit to England was in 1874.

12.—Bull, John, Mus. Doc. (b. 1562, in Somersetshire). Organist of Hereford Cathedral, afterwards of Notre Dame, Antwerp, where he died. The first professor of music at Gresham College. Reputed composer of "God Save the Queen."

14.—Strauss, Jean (b. 1804, at Vienna). Celebrated composer of dance music.

15.—Cherubini, Maria Luigi (d. 1842, at Paris). A great composer of masses and operas, also an eminent theorist.

16.—Pergolisi, G. B. (d. 1736, at Pozznoli, Naples). A celebrated composer. His music to *Stabat Mater* was his last work.

19.—Storace, Stephen (b. 1765, at London). Composer of operas.

21.—Bach, John Sebastian (b. 1685). The greatest of all composers.

22.—Lully, J. B. (d. 1687, at Paris). Renowned opera composer and a celebrated violinist.

26.—Beethoven, Ludwig Van (d. 1827, at Vienna). A great musical genius.

27.—Elvey, Sir George Job (b. 1816, at Canterbury). Composer of much church music. Knighted in 1871. For many years organist of St. George's Chapel, Windsor, from 1835 to 1882. Died in 1893 near Windsor.

28.—Batiste, A. E. (b. 1820, in Paris). A celebrated organist and composer of organ music, &c.

31.—Haydn, Franz Joseph (b. 1732 at Rohrau, Austria). A great composer of music of all kinds.

In our chapters on Musical History, published in former numbers of *The Minim*, will be found lengthened sketches of many of the great composers mentioned above. (Ed. *Minim*.)

Editorial.

Two supplements are given gratis with this month's *Minim*, viz.: A portrait of Mr. Edward Elgar, the eminent composer, and a new two-part song "Summer," the composition of Mr. Alfred Redhead. It is the first of a set of twelve two-part songs for equal treble voices. Published by Messrs. R. Cocks & Co., London. Price, complete, 2/- net. These effective numbers may be had separately, price twopence each.

The Royal College of Music

(Incorporated by Royal Charter, 1883),

PRINCE CONSORT ROAD, SOUTH KENSINGTON,
LONDON.

President—H.R.H. THE PRINCE OF WALES, K.G.

Director—

C. HUBERT H. PARRY, Esq., D.C.L., M.A., Mus. Doc.

Hon. Secretary—CHARLES MORLEY, Esq., M.P.

EXAMINATION for "Associate" of the R.C.M.,
April, 1898. Last day for entering, 9th March.

The DOVE SCHOLARSHIP for Violoncello will
be competed for in March. Last day for entering,
16th March.

NEXT TERM Entrance Examination, 3rd May.

Syllabus and Official Entry Forms may be obtained
at the College.

FRANK POWNALL, Registrar.

Mr. Edward Elgar.

Edward Elgar, the composer whose portrait is given as a Supplement with this month's *Minim*, is a native of Worcestershire. His musical talents began to manifest themselves at a very early age, but being intended for the law, his artistic tendencies received no great encouragement. After spending some time in a Solicitor's office, his musical bent was found too strong to be resisted, and he began to devote himself to his art. He studied the organ, and became organist of St. George's Catholic Church in Worcester. He composed a considerable amount of Church music and also orchestral pieces which were produced ere long at Birmingham and the Crystal Palace. He also took up the study of the violin with much success.

All these studies were preparing him for the greater efforts he was soon to make, some record of which is now appended.

In 1890, residing then in London, he wrote his first work for a Festival, a romantic overture, "Froissart," composed for the Worcester Festival of that year. It was described as "the most interesting of the orchestral works on this occasion," (the Evening Concert) . . . and "discloses an ability which, with more experience, will place the composer high among the ranks of native musicians."

The following year Mr. Elgar came to reside in Malvern, and there, while considerably occupied in teaching, wrote his next more extended work, a cantata, "The Black Knight," produced by the Festival Choral Society, in Worcester, in 1893, with great success, being criticised as "a work displaying power, charm and musicianship in a high degree."

An important composition followed in 1896, an organ Sonata, published by Breitkopf and Härtel. It is pleasant to see that our German neighbours can, after all, appreciate some English music, the "Allgemeine Musik-Zeitung" paying a warm tribute of praise to this work, and "placing it on the level of the best modern creations in the domain of organ music."

Many successive visits to the mountainous districts of Bavaria and Tyrol inspired a Choral Suite, "From the Bavarian Highlands," and this was followed by the "Light of Life," composed for the Worcester Festival of 1896, almost simultaneously with the composer's, as yet, greatest work, "Scenes from the Saga of King Olaf." This work, which, at the suggestion of Dr. Heap, the Committee asked Mr. Elgar to write for their Festival in North Staffordshire, met with the most enthusiastic reception. The words were taken from Longfellow, together with some recitatives and scenes added by Mr. H. Acworth, C.I.E., and on "this book . . . Mr. Elgar has built up a score of extraordinary merit, full of rich device of every sort, and with use of representative themes which in their suggestiveness and in their development are almost, if not quite, worthy of the name of Richard Wagner. The writing is from first to last luminous in design, picturesque in the orchestral colouring, and extremely felicitous as regards the vocal parts for soli and chorus. The principal motives are dealt with in the most musicianly spirit, and the whole is fresh and forcible, not a suspicion of labour being apparent."—*Athenaeum*. Since its production at Hanley, "King Olaf" has been and is being performed in musical centres, great and small, in all parts of the Kingdom.

Since the Hanley Festival, Mr. Elgar contributed an "Imperial March" and a short cantata, "The Banner of St. George," to the music written especially for the Jubilee rejoicings, and a "Te Deum and Benedictus" for the Sunday opening service of the Hereford Festival of 1897. These were described as, "of their kind, masterpieces." *Daily Telegraph*.

Mr. Edward Elgar is now occupied with a new work for the Leeds Festival entitled, "Caractacus," some of the scenes of which are inseparably connected with the country and hills amongst which the composer lives and works.

Mr. Elgar is a young man, blessed with an energetic and amiable disposition. He is greatly esteemed by all who come in contact with him, and it may be safely anticipated that the musical world will be greatly enriched by the compositions of this promising English musician and composer.

Madame Emily Squire.

Madame Emily Squire, one of our most gifted native vocalists, whose portrait we give this month, was born at Ross, Herefordshire, and is one of a remarkably musical family, her father being not only an admirable violinist, but an excellent all-round musician, and her mother a brilliant pianist. Her brother, W. H. Squire, now holds the proud position of the chief of English violoncellists, and another brother, at present a scholar at the Royal College of Music, is a young violinist of great promise. Madame Squire's training, as might thus be expected, began as it were at her birth. There was always high-class music at home, and very early in life Madame Squire studied the viola, and made such rapid progress that she soon took her place in the local quartett parties and orchestras, thus laying the foundation for that solid musical knowledge which makes her one of the safest singers at present before the public. The late Mr. Brinley Richards strongly recommended her studying singing professionally. Therefore, in 1885 she was sent to the Royal College of Music, where her brother, the violoncellist, was at that time a scholar. Since then her progress has been rapid and very successful. She was an exhibitor in 1887, and appeared in the operas performed by the students of the College at the Savoy Theatre, taking the principal part, "Mrs. Page," in Nicolai's "Merry Wives of Windsor" in 1888. In that year she won the "Parepa Rosa" scholarship at the Royal Academy, and therefore left the College for the older institution, when she became the pupil of Signor Randegger. The same year (Christmas) she won the "Santoin-Dolby" prize, and in 1889 the "Llewellyn Thomas" Gold Medal. She appeared as one of the principals at the Handel Festivals of 1888 and 1891, being associated with Mesdames Nordica, Patey, and other well-known artistes, and in 1889 was again engaged for "Elijah," in which she joined Madame Albani with brilliant success. Since then she has sung in most of the chief musical cities and centres of the United Kingdom, and in Glasgow and other large Scotch towns she is an established favourite. Her voice is a soprano of great compass and considerable power and very sympathetic in quality, and she is equally successful in oratorio and the lighter and more popular cantatas and ballads. Possessing an agreeable presence, Madame Squire is fast advancing in public favour, and is one of the first rank of native vocalists. She is an excellent exponent of the works of Handel, and her singing of the Soprano Solos in *The Messiah* at the annual performance by the Bristol Choral Society in December last, under Mr. G. Riseley's bâton, was a great artistic triumph.

Trinity College London.

For Musical Education and Examination. Ins. 1872.

President—The RIGHT HON. LORD COLERIDGE, M.A., Q.C.

Warden—Professor E. H. TURPIN, Mus. D.

Director of Examinations—Prof. JAMES HIGGS, Mus.B.

Registrar—Professor GORDON SAUNDERS, Mus.D.

The TERM commenced on January 14th.

LOCAL EXAMINATIONS IN MUSICAL KNOWLEDGE.

The Local Examinations in Musical Knowledge take place in the United Kingdom in June and December, and are open to persons of either sex, without restriction of age. The next Examination will be held on Saturday, June 18th, 1898, and the last day of entry will be May 18th.

The Examinations will be conducted in Three Divisions—Junior, Intermediate, and Senior. Each Division includes a Pass Section and an Honours Section, and a separate Examination Paper is set for each Section.

The requirements in the various Sections will be:—

JUNIOR PASS—Notation; Intervals; Time; Musical Terms, Marks, &c.

JUNIOR HONOURS—Notation and Intervals; Time; Musical Terms, &c.; Simple Questions on Musical History.

INTERMEDIATE PASS—Notation, Terms, &c.; Transposition; First Principles of Harmony; Musical History.

INTERMEDIATE HONOURS—Transposition, Terms, &c.; further knowledge of Harmony; Figured Bass; Elementary Knowledge of Form.

SENIOR PASS—Figured Bass; Melody or Unfigured Bass; Miscellaneous Questions; Musical History.

SENIOR HONOURS—Working of Figured Basses, in Open Score; Harmonisation of given Melodies; Miscellaneous Harmony Questions; Simple Counterpoint.

EXAMINATION FEES: six shillings (Junior); seven shillings and sixpence (Intermediate); half-a-guinea (Senior).

THREE NATIONAL PRIZES, of the value of Five Pounds each, are awarded annually after the June Examination.

The Regulations for these Examinations may be had from the Local Secretaries.

By Order of the Board,

SHELLEY FISHER, *Secretary*.

Mandeville Place, Manchester Square, W.

The Monthly Journal

Of the Incorporated Society of Musicians of Great Britain & Ireland.

SUBSCRIPTION 6s. ANNUALLY.

The best means of advertising everything connected with Music in England, Ireland and Scotland. Specimen copies and terms will be forwarded upon application to the Society's Offices:

19, Berner's St., London, W., England.

The Notes.

We have received a large quantity of new music for review, which shall have attention very soon.

—:o:—

GLOUCESTER MUSICAL FESTIVAL. — The Triennial Meeting will commence on Sunday, September, 11th. Madame Albani, Miss Hilda Wilson, Mr. Ben Davies and Mr. Watkin Mills are engaged as principals.

—:o:—

To the Leeds list of novelties, which was rather sparse, has just been added a new secular cantata from the pen of Mr. Elgar, composer of 'King Olaf.' It is entitled 'Caractacus,' and it is for four soloists, chorus, and orchestra. The work is of a dramatic character, and is in five scenes, including the British camp, a Druid scene, a battle, and, lastly, a Roman triumph of a grandiose character. The choral rehearsals for Leeds commenced last month, and the works first offered in rehearsal will be Bach's Mass in B minor, and Beethoven's Choral Symphony.

—:o:—

The *Daily Telegraph* records "a short and interesting conversation" that took place at choir practice in a church in Holloway, between the organist and one of the young and budding Purcells. "Why don't you sound your vowels?" said the instrumentalist, tapping the desk with his music book; "do you know what a vowel is?" The choir was silent except one boy, who expressed by signs that he possessed in his cranium the desired information. "Well, what is a vowel?" continued the organist. "Please sir," answered the lad, "it has something to do with sounding your h's." "What school do you go to?" demanded the astonished questioner. "To the Board School, sir," replied the chorister. "Well, don't they teach you grammar there?" "No, sir." "What do they teach you?" "Natural science, sir," answered the youth. There the discussion ended, and the organist was obliged to take the choir's vowels for what they were worth.

—:o:—

In a notice of the concert at the Imperial Institute last month, the *Times* of the 11th ult. says:—"A concert of a far lower level of interest and efficiency would no doubt be quite as acceptable to the audience, which appears to consist largely of domestic servants bent on enjoying the opportunity of conversing freely with their friends during the music."

The new Erard Hall is in active process of reconstruction, and it is hoped it will be ready for pianoforte recitals and similar concerts early in March. The entrance will now be in the rear, and Mr. Daniel Mayer is having an entirely new stairway built, in accordance with the wishes of the County Council. Subject to these alterations, which will cost over £2,000, the hall already has its music licence.

—:o:—

At Oxford thirty-three concerts have been given in eight weeks. It is stated that they have not been financially successful. This is not to be wondered at, considering the population, which only numbers about forty-six thousand people.

Celebrated Musicians of the Past.—No. 4.

THE SINGERS OF THE 17TH AND 18TH CENTURIES.

FRANCESCO BERNARDI.—This was a distinguished member of the Royal Academy of Music in London. He always played by the name of Senessino, and began his career in the year 1719, where he greatly distinguished himself, though not a native of the place, having been born at Sienna, in the year 1680. His voice was a *contralto* remarkable for sweetness, power, clearness, equality, and excellence of shake. His *adagios* were never loaded with ornaments; and yet he refined upon the original and essential notes with exquisite taste. His *allegros* were sung with immense fire, and he marked rapid divisions from the chest in a pleasing articulated manner. His elocution was unrivalled, and his entire style of singing masterly.

Such qualifications naturally led to the introduction of Senessino to an Italian opera on the splendid footing as was that of Dresden at the period of his *début*; and his success amid the host of brilliant singers there engaged as naturally led to his engagement by Handel; who, when the English nobility projected the Royal Academy, was dispatched to Dresden for the express purpose of securing Senessino, and making other selections from the famous company at that city.

This was in 1720, and he remained until 1726, interpreting the principal parts in Handel's operas during the whole period.

In 1726 ill health obliged him to visit Italy, but at the expiration of four years he resumed his situation until the breaking out of the musical war, which occasioned the establishment of an opera, to which Senessino gave his adherence, and remained until 1734, a year after joining. His secession was

occasioned by the engagement of Farinelli; and he retired in umbrage to Tuscany, where in 1750 he expired. He was always a favourite, and few singers have possessed a countenance better adapted for the stage, or more noble and natural action. His figure was majestic, and his deportment heroic.

—:O:—

MARGHERITA DURASTANTI.—This accomplished singer accompanied Senessino to England, being engaged at the same period by Handel; but Cuzzoni, being then in her zenith, Margherita was unable to contend with her superior, and was eventually forced to retire. She, however, remained during the years 1720-21-23, during which she sung in the operas of Buononcini, Attilio, Ariosti, and Handel, and then took a formal leave of the British public by singing the following song upon the stage:—

“Generous, gay, and gallant nation,
Bold in arms, and bright in arts;
Land secure from all invasion,
All but Cupid's gentle darts!
From your charms, oh, who would run?—
Who would leave you for the sun?
Happy soil, adieu, adieu!
Let old charmers yield to new;
In arms, in arts, be still more shining,
All your joys be still increasing,
All your tastes be still refining,
All your jars for ever ceasing;
But let old charmers yield to new—
Happy soil, adieu, adieu!”

These words were by the immortal Pope, written by desire of the Earl of Peterborough, Madame Durastanti's patron. She was, in fact, from the excellence of her private character, a great favourite with the nobility as well as with royalty. Of this an instance is afforded in the following extract from the *Evening Post* of 7th March, 1721:—

“Last Thursday His Majesty was pleased to stand godfather, and the Princess and Lady Bruce godmothers to a daughter of Mrs. Durastanti, chief singer in the opera house. The Marquis Viconti for the king, and the Lady Litchfield for the princess.”

Notwithstanding the above testimony to her character, Arbuthnot could not resist burlesquing her farewell address; and as we have given the original song, we will now furnish the travestie. It runs as follows:—

“Puppies whom I now am leaving,
Merry sometimes, always mad;
Who lavish most when debts are craving,
On fool, on farce, on masquerade.

Founded



1882

President—

H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA
(Duke of Edinburgh, K.G.)

To admit to membership duly qualified Professional Musicians, and to obtain for them acknowledged professional standing, and the registration of Teachers of Music by Musicians—to promote the culture of music—to provide opportunities for social intercourse between the Members—to discuss matters relating to music or musicians—to raise the standard of musical education by means of the Society's Examinations.

The Society now consists of nearly Two Thousand Members, amongst whom are most of the eminent musicians of the Kingdom.

The Local Examinations are conducted on the following principles:—Two Examiners at each Examination—a definite Syllabus of Requirements—no Local Professional Representatives—Candidates known to the Examiners by numbers—particulars of marks gained given to each Candidate.

Particulars may be obtained from the General Sec., Mr. E. CHADFIELD, 19, Berner's St., London, W.

Universal Music Library.

GOODWIN & TABB, 71, Great Queen St.,
LONDON, W.C.

Telegraphic Address—"ACCADEMIA, LONDON."

Every Description of Music on hire suitable for Choral and Orchestral Societies. Many important additions have recently been made, especially of modern instrumental works.

The following Catalogues are now ready, and will be forwarded on application:—

- No. 1—Overtures, Symphonies, Suites and Ballet Music.
- No. 2—Concertos, Entr'actes, Intermezzos, Marches, Selections
Fantasies, Gavottes and Dance Music.
- No. 3—Works for Stringed Instruments.
- No. 4—Oratorios, Cantatas, Masses, &c.

Estimates on receipt of the necessary particulars as to the number of scores and parts, and the length of time required.

Messrs. GOODWIN & TABB are prepared to purchase all kinds of Standard Works, if in good condition.

MUSIC COPIED & TRANSPOSED

And entrusted to experienced Copyists only.

MANUSCRIPT MUSIC PAPER

(Of very superior make).

The Trade supplied upon liberal terms.

WHOLESALE DEPARTMENT FOR "THE MINIM."

About Artists.

Madame Albani has arrived safely in Australia, and is touring with her concert party with great success.

—:O:—

M. Paderewski has been suffering from an attack of influenza, and this, of course, has delayed the completion of his long-expected new opera. He is, however, now better, and will revisit England this month for a provincial tour, but down to date no London appearance has been fixed for the great pianist.

—:O:—

Madame Blanche Marchesi and Mrs. Kendal have repeated at St. James's Hall their entertainment for children. Mrs. Kendal's recitations of nursery stories by Andersen, Lewis Carroll, and others were very amusing and effective.

—:O:—

The story is told that Brahms, wishing to pay honour to a great friend who had come to see him in Vienna, took him to his favourite restaurant, and asked the waiter to bring a bottle of the very best wine. The waiter brought a bottle which he put on the table with the remark, "This wine is as much superior to any other brand as the music of Brahms is superior to that of any other composer." Brahms took hold of the bottle, and, feigning to examine the label with his shortsighted eyes, said: "Ah, well, then take it away; we would rather have a bottle of Bach."

—:O:—

Mrs. Nansen, the wife of the well-known North Pole explorer, recently gave a concert in Christiania before a delighted audience.

—:O:—

Madame Emily Squire, the famous Handelian vocalist will sing in Cheltenham for the first time on Easter Tuesday in "The Messiah" at the Festival Society's Concert.

—:O:—

Mr. Watkin Mills, the renowned Basso, is a native of Painswick, Gloucestershire. His first appearance as a soloist was in Handel's "Messiah" in 1869, at a concert given by the Gloucester Choral Society. Mr. J. A. Matthews was the organist upon that occasion, and played the oratorio entirely without any band. The late Mr. John Hunt was the conductor.

—:O:—

Mr. Watkin Mills will sing the bass solos in "The Messiah," at the Cheltenham Festival Society's Concert on Easter Tuesday, under Mr. J. A. Matthews' bâton.

THE ASSOCIATED BOARD

OF THE

R.A.M. and R.C.M.

FOR

LOCAL EXAMINATIONS IN MUSIC.

PRESIDENT:

H.R.H. THE PRINCE OF WALES, K.G.

THOMAS THRELFALL, Esq. (*Chairman*).

THE HON. G. W. SPENCER LYTTELTON, C.B. (*Deputy-Chairman*).

List of Professors

WHO ARE EXAMINERS TO THE BOARD.

Cavt. Carlo Albanesi, E. F. Arbos, J. F. Barnett, Marmaduke M. Barton, G. J. Bennett, Mus.Doc., A. C. Bent, O. Beringer, H. Blower, Sir J. F. Bridge, Mus.Doc., A. Burnett, F. Cliffe, F. Corder, F. W. Davenport, J. St. O. Dykes, H. R. Evers, Eaton Fanning, Mus. Bac, H. Gadsby, A. Gibson, F. E. Gladstone, Mus.Doc., R. Gompertz, W. B. Haynes, W. S. Hoyte, H. Inwards, Frederic King, T. B. Knott, Francis Korbay, C. H. Lloyd, Mus.Doc., Sir G. C. Martin, Mus.Doc., T. A. Matthey, G. P. Moore, W. Nicholl, A. O'Leary, A. Oswald, W. F. Parker, Sir W. Parratt, Mus.Doc., E. Prout, Mus.Doc., A. Randegger, F. J. Read, Mus.Doc., H. R. Rose, E. Sauret, H. F. Sharpe, A. Somervell, C. V. Stanford, Mus.Doc., F. Taylor, J. Thomas, W. H. Thomas, A. Visetti, F. Walker, Hans Wesely, F. Westlake, W. E. Whitehouse, C. Lee Williams, Mus.Bac., C. Wood, Mus.Doc.

LOCAL CENTRE EXAMINATIONS

Will be held from 29th March to April 15th, in the following Centres:—

Aberdeen, Ayr, Bangor, Barnstaple, Bath, Bedford, Belfast, Birmingham, Blackburn, Bolton, Bournemouth, Bradford, Brighton, Bristol, Cambridge, Canterbury, Cardiff, Carlisle, Cheltenham, Chester, Colchester, Cork, Croydon, Darlington, Derby, Dorchester, Dover, Dublin, Dumfries, Dundee, Eastbourne, Edinburgh, Elgin, Exeter, Folkestone, Glasgow, Gloucester, Gravesend, Greenock, Guernsey, Guildford, Hastings, Hereford, Huddersfield, Hull, Inverness, Ipswich, Isle of Wight, Jersey, Lancaster, Leamington, Leeds, Leicester, Limerick, Lincoln, Liverpool, London, Londonderry, Maidstone, Manchester, Margate, Middlebrough, Newcastle-upon-Tyne, Newport (Mon) and Monmouthshire, Northampton, Norwich, Nottingham, Oxford, Perth, Peterborough, Plymouth, Portsmouth, Preston, Reading, Rochester and Chatham, Rugby, St. Andrew's (Fife), Salisbury, Scarborough, Sheffield, Shrewsbury, Southampton, Southport, Swansea, Taunton, Torquay, Truro, Tunbridge Wells, Ulverston, Watford, Weston-super-Mare, Wigan, Wolverhampton, Worcester, Yarmouth (Great), York.

See Syllabus A.

LOCAL SCHOOL EXAMINATIONS

Will be held during the March to April period in the following towns:—

Aberystwyth, Abingdon, Aylesbury, Basingstoke, Bedford, Bexley Heath, Blackburn, Blackpool, Bristol, Chester, Chichester, Cirencester, Croydon, Cupar, Dundee, Eastbourne, Edinburgh, Exeter, Felixstowe, Gateshead, Gravesend, Harrogate, Huddersfield, Hull, Hunstanton, Ingleton, Ipswich, Isle-of-Wight, Kirkcaldy, Leeds, Limsfield, Lincoln, Liverpool, Llandudno, Middlesbrough, Newcastle-upon-Tyne, Preston, Reading, Redhill, Rochester, Scarborough, Sheffield, Skipton, Southampton, Southsea, Stamford, Stroud, Taunton, Tunbridge Wells, Watford, Weston-super-Mare.

See Syllabus B.

These Examinations, arranged in circuits, will be held during the
(a) March–April, (b) June–July, (c) October–November.

The Board has decided to offer for Competition, Two Exhibitions every year, until further notice, one for the R.A.M., and one for the R.C.M., tenable for two years.

Conditions and full particulars are contained in the Syllabus for 1898.

Copies of Syllabus will be sent post-free on application to the Central Office, 32, Maddox Street, London, W.

SAMUEL AITKEN, *Hon. Secretary*.

98.

D

an).

Barton,
er, Sir
s. F. W.
s. Bac.,
mpertz,
s. Knott,
s. Doc.,
Oswald,
Doc., A.
H. F.
Thomas,
estlake,
s. Doc.

ntres:—

Belfast,
righton,
Chester,
Dover,
Exeter,
ernsey,
pewich,
icester,
idstone,
Newport
ingham,
eading,
lisbury.
wansea,
Vatford,
rmouth

owns:—

Bexley
ncester,
ixstowe,
stanton,
Lincoln,
Preston,
South-
e-Wells,

ng the
r.

ns every
R.C.M.,
or 1898.

to the

retary.



From a Photograph by]

[B. Johannes, Partenkirchen-Garmisch.

MR. EDWARD ELGAR.



TWELVE
TWO-PART SONGS
FOR
Equal Treble Voices

WORDS FROM VARIOUS AUTHORS

Music by

ALFRED REDHEAD.

-
- NO 1. SUMMER
. 2. O LITTLE THRUSH
. 3. THERE IS DEW FOR THE FLOWRET
. 4. STARSHINE
. 5. TO THE CROCUS
. 6. THE EVENING CLOUDS

7. MAY-DAY
8. THE STREAMLET
9. TINTS OF EVENING
10. O LITTLE BIRD
11. ON THE SETTING SUN
12. THE SKYLARK

Price 2^d each
Complete in One Book 1/6 net.

London
ROBERT COCKS & CO.
MUSIC PUBLISHERS TO THE QUEEN & H.R.H. THE PRINCE OF WALES.
NEW BURLINGTON STREET, W.

TWELVE TWO-PART SONGS

for equal treble voices.

No. 1. SUMMER.

Words by REA.

Music by
ALFRED REDHEAD.

Andante sostenuto.

PIANO. *p*

cres:

p

From the South the swallows fly, Telling that the summer's nigh. Why are all the

From the South the swallows fly, ... Telling that the summer's nigh. Why are all the

p

roses sighing? Why are all Spring's white buds dying Ere the happy summer days,

roses sighing? Why are all Spring's white buds dying Ere the happy summer days,

hap-py summer days, E're the hap-py summer days, hap-py summer days?

hap-py summer days, E're the hap-py summer days, hap-py summer days?

rall.

rall.

rall.

pa tempo.

See the primrose steals a - way, ... Tho' the glad trees

And the li - lac cannot stay, Tho' the glad trees

p

p

p

bending o'er them Soft - ly whisper all be-fore them, Ah! the summer days,

bending o'er them Soft - ly whisper all be-fore them, Ah! the summer days,

pp

pp

pp

rall. *mf a tempo.* 3

happy summer days. Summer is so bright and gay, That they were afraid to stay,
 happy summer days. Summer is so bright and gay, That they were afraid to stay.

colla voce. *mf* *a tempo.*

Yet there is a lit_tle sadness E'en for hap-py
 Ev'-ry season has its gladness, Yet there is a lit_tle sadness E'en for hap-py

summer days, happy summer days, E'en for happy summer days, hap-py summer
 summer days, happy summer days, E'en for happy summer days, hap-py summer

days, hap-py sum-mer days.
 days, hap-py sum-mer days.

colla voce. *mf a tempo.*

An Incident at St. Paul's, or a Musician's Dream.

The day after the greatest event in my life concerning my musical prosperity, I leisurely strolled along the busy streets of the Metropolis, cogitating the account of my success in one of the daily papers. "Talent in a marked degree" it had said, and then followed a smart panegyric paragraph of unusual brilliancy, that when I took this egregious and flagrant report into consideration, and also my diplomatic assurances in addition, I felt quite justified in calling myself "master of my profession." As I thus meditated through one street and then another, I suddenly found myself at St. Paul's Cathedral, and having a desideration for rest, I marched up the steps and was soon through the doors of the magnificent edifice, where profound peace and repose seemed to reign. Service was shortly to commence, and I sat down on one of the chairs intending to augment the number of worshippers, but soon I must have slept, for as I was gazing towards the chancel I beheld the following vision :—

* * *

A glorious city bathed in the dazzling splendour of its sun appeared tinted with gold and delicate hues, which contrasted beautifully with the soft richness of the azure above. Delicious odours filled the air, while bells were ringing in mellifluous tones, and singing was of such exquisite sweetness that I wept for very joy. People were passing along the streets, full of mirth; youths with guileless countenances, and young maidens arrayed in white garments with redolent wreaths of flowers upon their heads, were eagerly hurrying forward, that I felt some great event was about to take place among the citizens. While I thus wondered at this splendid and scintillant glory, a trumpet sounded, and a voice, penetrating and clear, filled the air with the following proclamation : "Behold the hour again approacheth when another 'Crown of Music' shall be equitably given to him who shall be counted worthy," and immediately followed the sweetest "Amen" I had ever heard. After this a great silence fell, so awful and solemn that every nerve within me seemed strained, and as I looked up I saw a multitude of people passing before Him that sat upon the Throne to give away the Crown; but none were counted worthy. This incited my memory, for suddenly I thought of my journey to this city, and that *I myself* had come as a competitor for the Crown. As I approached I saw many sitting round the Throne with crowns on their heads, whose faces and names I felt well acquainted with. One was known by the name of Handel, another Bach, another Mendelssohn, and many others well known to me. Advancing towards

the Throne I heard Him that sat thereon say to those before me "Ye are indeed no musicians; pass on, I know you not," and suddenly I found myself face to face with Him—*Who would equitably give the Crown.* Having an auspicious feeling, I ventured to speak, and said "Surely, O Judge Equitable, I am worthy to receive the Crown; I am by the men of mine own country, termed a musician of unusual talent in theory and practice; moreover, I am well acquainted with the faces and names of these men before me, and also I know their works and can play them." As I thus spake I observed scorn, passion, and sorrow intermingled on their faces, and then bitterly the Voice from Him that sat upon the Throne pierced my ears as He said "Thou, too, art no musician; pass on, I know you not." And as I passed on in my despair and disappointment I met one, wearing a Crown whose face expressed sympathy and sadness for my downfall; therefore I talked with him, and said "Tell me, I pray you, why is it I am thus disappointed and brought to shame when the men of mine own country acknowledge me as a Being so perfect in the musical profession?" And he took me by the hand and said "Come hither and I will shew thee thine own Soul." Thou knowest he said that what the men of thine own country call technical and theoretical music is but the result of higher forms of music, and that the "Germ of Music" is a psychical and not a physical property, and that the Germ existed long before these results, which are only appliances for the physical to *cultivate the psychical.* And "I said I have heard of such spoken." He then said "Thou can'st now understand if the Germ, or the Soul of music is imperfect, the growth from the Germ must be imperfect also." And I said "That is reasonable." He then took me further till we came to a sea of opalescent radiance, and then said "Look beyond, and the waters will portray thine own Soul." And as I did so I beheld strange things. I saw a small world with many Beings upon it, and apparently these Beings were exactly alike, but on a closer scrutiny I observed some were perfectly white, while others had a tiny dark spot on their foreheads scarcely discernable. And I saw a huge rugged mountain, and the Beings were all striving to get to the summit; and as I thus beheld I saw those with the tiny spots on their foreheads pass the white pure ones, which although left far behind, were still striving on, without fear or dismay. But as those with the dark spots neared the summit, I beheld an awful sight, for immediately they each began to grow to a tremendous size, so much that I said "There can be no room for them all near the summit." And they fought among themselves in order to be able to reach the same, but in their resilience they forgot how near they were to the apex

of the mountain, that they lost their footing and fell with groans and yells to the bottom, thus leaving the white Beings to reach the summit in safety. And as I watched the despair and anguish of those fallen to the bottom I recognised myself among them, and I looked round to Him wearing the Crown, and said, "Why am I thus represented?" and he answered me as follows:—Those you saw with the dark spots on their foreheads are the Beings going through the world utilizing their talents *for Themselves*. The dark spots are the seeds of Selfishness. You are gifted as a musician, but you have turned your gift into one object only, and that to serve *yourself*. The success in your own country you have based on one thing only, and that—*yourself*—your life of self with the worship of money has smothered your Germ of Music, and you are not the Being, as was your creation intended. You are only one out of many where *Self is dominant*. Egoism is the greatest enemy to Art, in fact, Art under such conditions is spurious and done surreptitiously. Those Beings you saw in white are the few honest workers using their gifts, for the sake of making the world better than they found it. They are often nearly smothered by the Egoists and generally to natural appearance are so much alike that it is difficult to discriminate one from the other; but when they arrive at this city we can easily do so by the "Reflector of Souls," which tells the object of every Thought, Word, and Deed more accurately than the finest chronometer your country can produce.

* * *

Before I could answer or reason with this, I awoke and found the service had commenced and I stood up to join in the psalms, but when the choir began singing one of the psalms for the day—"Not unto us O Lord, not unto us, but unto *Thy Name* be the praise," I felt so astonished that I only listened instead of singing, and whether it was the strange coincidence of my dream and the nature of the psalm when I awoke, or the dream alone, I know not, but as I left the cathedral with the distant peal of the organ in my ears, and passed once more into the busy city, I viewed my profession from a far different point, while something within me seemed to say—"Thou art now in the right way; *walk ye in it.*"

FREDERICK CHARLES BAKER.

Miss Marie Roberts, of London, announces her vocal recital on March 23rd in Steinway Hall. The artists include Miss Hilda Wilson, Mr. W. Green, Mr. H. Lane Wilson, and Mr. Charles Copland. Solo violin, Mr. T. Nachez, and Mr. F. W. Sewell at the piano. The programme is of a high standard, and very attractive.

Professional Cards, &c.

LONDON.

MADAME ZIPPORA MONTEITH (the famous American Soprano), of the Worcester Musical Festival, U.S.A.; Royal Albert Hall, Crystal Palace, St. James's Hall Concerts, &c., has returned to England for the Season, and is open for Oratorio, Concert, and Recital Engagements.

Address—17, Alma Square, London, N.W.

LONDON.

MISS MARIE ROBERTS (Soprano Vocalist) is prepared to accept engagements for Oratorios, Concerts, At Homes, &c. For Press Notices, Terms, and all particulars, address

FitzJohns Mansions, Netherhall Gardens,
London, N.W.

WORCESTER.

MR. LEONARD G. WINTER, Member of the Incorporated Society of Musicians, Local Secretary for Trinity College, London.

Address—Rivershurst, Shrubbery Avenue, Worcester.

LONDON.

MISS CONSTANCE BARBER—Contralto (of the Worcester Musical Festival, 1896). Certificated from Stuttgart Conservatoire. Oratorios, Classical Concerts, &c.—For vacant dates and Terms,

Address—21, Granard Road,
Wandsworth Common, S.W.

LONDON.

MR. ROBERT GRICE (Baritone Vocalist), of the Royal Choral Society, Crystal Palace, St. James' Hall, Queen's Hall, Hereford, Chester, Cheltenham and Wolverhampton Triennial Festivals; Glasgow Choral Union, Edinburgh Choral Union; Birmingham and Bradford Festival Choral Societies' Concerts, &c. For Terms and vacant dates address—

38, Tytherton Rd., Tufnell Park, London, N.

LONDON.

MR. EGBERT ROBERTS (Bass) is now booking dates for his Oratorio and Concert Party.

Address—45, Pentonville Road, N.

LONDON.

MR. EGBERT ROBERTS (Bass), Conductor, Italian Church, Hatton Garden, requests that all communications respecting Oratorios, or Concerts be addressed—45, Pentonville Road, N.

LONDON.

MR. HERBERT WALENN,
Solo Violoncellist,

9, Carleton Road,
Tufnell Park,
London, N.

BIRMINGHAM.

MR. A. ROBERTS (Bassoon), Principal Bassoon, Birmingham, Wolverhampton and Worcester Festival Choral Societies, Herefordshire Philharmonic Society, Cheltenham and Lincoln Festivals. English or French pitch.

Address—81, Victoria Road, Aston Park, Birmingham.

Academical Notes.

ROYAL ACADEMY OF MUSIC.

Examination for the Diploma of Licentiatehip (L.R.A.M.).—In consequence of the great increase in the number of Candidates at the recent Examinations for this much-valued Diploma, the Committee of Management have decided henceforth to hold the Examination twice a year, instead of annually as hitherto—viz., during September and during the Christmas vacation.

It is hoped that the new arrangement will conduce greatly to the comfort of Candidates living at a distance from London, many of whom have found it extremely inconvenient to attend the Examination at Christmas time owing to the exigencies of private school work and difficulties of travelling during that period.

—:O:—

ROYAL COLLEGE OF MUSIC.

The recent performance of Mozart's "Don Giovanni," at the Lyceum Theatre, was a remarkable success. The performance was one of great interest, and Dr. Hubert Parry and all the students who took part must be greatly congratulated.

—:O:—

TRINITY COLLEGE, LONDON.

Mr. Sims Reeves has been appointed a Professor of Singing.

An Orchestral Concert will be given at Queen's Hall, Langham Place, W., on Thursday, March 17, at eight o'clock, conducted by Mr. F. Corder.

The Queen Victoria Lectures for the Session will be delivered by Mr. Edgar F. Jacques, in May, the title being "The Psychology of Musical Appreciation."

Courses of six lessons are given by the Rev. H. G. Bonavia Hunt, Mus.D., on Ecclesiastical Music. The work is designed for preparing clergy for the efficient rendering of the priest's part in choral services. The College also examines and awards certificates in this subject, and at the examination in January, the Rev. Dr. Troutbeck, Precentor of Westminster Abbey, was one of the examiners.

Mr. C. A. S. Garland, of the Western Circuit, has accepted the office of Standing Counsel to the College.

—:O:—

ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.

The preliminary paper examinations were held at the various centres last month. The number of Candidates continues to increase.

—:O:—

THE INCORPORATED SOCIETY OF MUSICIANS.

The new Syllabus for the 1898 examinations is now ready. Candidates for this session should carefully note the changes and the selections of music made, and obtain the correct editions.

THE VIRGIL PIANO SCHOOL

AND

School of Public Performance

A. K. VIRGIL, Principal—Specialist in Pianoforte Technic,
Assisted by Competent Teachers trained in the
Special Methods employed.
ALBERT BATE, Secretary and Assistant Instructor.

The Study of the Piano a Specialty, upon the basis of a Scientific and Positive Technic, as taught and developed by the methods and use of the Virgil Practice Clavier.

True Psychological Educational Laws the Underlying Principle.

Interesting Prospectus of the School, in which the Theories of the Clavier Method and System of Instruction are fully explained, will be sent free on application.

ADDRESS—**The SECRETARY,**
Virgil Piano School,
Clavier Hall,
12, Princes Street, Hanover Square, W.

The Virgil Practice Clavier

A Toneless Instrument for Teaching and Practice.

LIGHT, INEXPENSIVE,
PORTABLE, DURABLE.



INVALUABLE TO ARTISTES,
TEACHERS AND STUDENTS.

THE EFFECT from the use of the Clavier is to make the touch accurate, firm, vigorous, elastic, sensitive, discriminative, delicate, enduring and finished. It stops annoyance from piano practice, saves a good piano, and, rightly used, secures a greater artistic playing skill in one year than can be acquired at the piano in three years, and frequently greater than is ever obtained at the piano.

Send for Catalogue and Professional Opinions.

The Virgil Practice Clavier (British) Co., Ltd.
(Chairman of the Board of Directors—Dr. CHARLES VINCENT)
12, Princes St., Hanover Square, London, W.

LONDON.

MISS MARIE ROBERTS'
VOCAL RECITAL
STEINWAY HALL,

On Wednesday, March 23rd, at 8.30 p.m.

ASSISTED BY

Miss Hilda Wilson.	Mr. William Green.
Mr. H. Lane Wilson.	Mr. Charles Copeland
Mr. Tivadar Nachez.	Mr. F. A. Sewell.

Miss LIZA LEHMANN'S Song Cycle,

"IN A PERSIAN GARDEN," for four voices, will be given

Tickets, 10/6, 5/., and 1/.

To be had of MISS MARIE ROBERTS,

Fitzjohn's Mansions,
Netherall Gardens, N.W.

Foreign Notes.

LILLE.—Mr. Isidore de Lara's opera "Moina," first brought out some time ago at Monte Carlo, has been performed with great success at this town.

—:O:—

MOSCOW.—Mr. Eugene d'Albert has been giving a series of piano recitals here. The programme included many of his own compositions. He met with a good reception. Mr. d'Albert was a student at the National Training School, London, some years ago.

—:O:—

NAPLES.—Giovanni Bisaccia, died December 20. His age was eighty-two. He was a distinguished vocalist in his day, and a composer of talent.

—:O:—

ST. LOUIS (U.S.A.).—Louis Mayer, a distinguished author, composer, and violoncellist, died December 13, aged sixty. He was a very popular musician in the States.

—:O:—

PHILADELPHIA (U.S.A.).—Mr. George A. A. West, F.R.C.O., organist of St. Luke's Church, Germantown, has been giving several organ recitals during the past month in this city, Camden, N.J., and other places. His powers are highly spoken of by the Press, and large audiences have been attracted.

NEW YORK.—At St. Bartholomew's Church, Mr. R. H. Warren is organist and choirmaster. On Christmas Day the service music included V. Stanford's morning service in A. Introit, "Sing, O Heavens." Tour's Offertory Anthem, "Cantique de Noel," Adam, and Bach's "Glory to God" from the *Christmas Oratorio*. These sort of services are becoming very general in the principal churches. The choirs are excellent and well paid, so that insures all that is desired.

—:O:—

BURLINGTON, N.J. (U.S.A.).—Mr. J. Sebastian Matthews, A. Mus. T.C., London, organist and choirmaster of St. Mary's Church, the oldest Episcopal Church in the States, and founded by Queen Anne—by the bye, and partly endowed at that period by Miss Boevey (of Flaxley Abbey, Gloucestershire), has established a Choral Society this winter, with upwards of one hundred singing members. Much enjoyment has been derived. The Society promises to be successful in promoting a taste for high class music.

—:O:—

Puccini has just finished a new opera, the first performance of which is expected at Rome next month. The libretto is based on 'La Tosca,' and so strict are the laws of performing right in Italy that the publishers will, it is said, have to pay M. Sardou no less than 15 per cent. on the gross receipts at every performance.

—:O:—

A musical festival, under the auspices of Dr. Edvard Grieg, the Norwegian composer, will be held at Bergen, the most important town on the west coast of Norway, during the International Fishery Exhibition there this summer. A large hall, holding about 3,000 people, will be specially built for the occasion. The orchestra and choir will number 500. Only Norwegian compositions will be performed, and the festival will last from June 27th to July 3rd.

—:O:—

An actress in Stockholm lost her power of speech and memory through sudden grief, and could not take her part. She was accordingly hypnotised, and the operator having suggested that she should proceed to the theatre and go through her part, she did so quite unconsciously, and in such a natural manner that the audience remained in ignorance of what had taken place.

Dr. J. E. Green will complete his course of Counterpoint Notes in the April or May number of *The Minim*. It is probable that the chapters will be published in a complete form, with musical examples as illustrations. Dr. J. E. Green was a pupil of the late Dr. S. S. Wesley.

How to Practise Scales & Arpeggios for Examinations.

BY

CHARLES EDWARDS,

Professor & Examiner for Trinity College, London.

Written expressly for the use of Candidates for the Trinity College, the Incorporated Society of Musicians, and the Associated Board of Pianoforte Examinations.

PRICE ONE SHILLING.

WALTER MACFARREN, Esq., R.A.M., says: "I have much pleasure in expressing my opinion that it is a very useful little work, calculated to ensure intelligent study of these important branches of technique."

HENRY BIRD, Esq., says: "The idea is an excellent one, and you have carried it out as only an expert could do."

A LADY, holding 13 Certificates, says: "I think your little book most valuable, and will save students an immense amount of trouble and anxiety. How I wish I had had it a year or two ago for my own use; it would, I feel sure, have saved me many a sleepless night! I shall most certainly recommend it to any one I meet who is stricken with examination fever."

A LADY writes: "I only wish I had had it when I was working for my L.R.C.M. It would have saved me much anxiety."

To be obtained from

THE AUTHOR,

5, Victoria Road, Eltham,

And of all Music and Booksellers.

Counterpoint Notes.—No. XIV.

By J. E. Green, M.A., Mus. Doc., &c.,
Vicar of Farmcote, Glos.

The present article (as announced in the one which appeared in the February number of *The Minim*) is intended to show the connection that, through the fourth series of Counterpoint, exists between the subjects, now supposed to be divorced, of Harmony and Counterpoint. That species is in fact nothing else than the proëmium to the whole subject of "prepared" and "fundamental" discords. Moreover, containing as it does both single and double suspensions, that is, "suspended" discords in one or more parts of the score, it is in the foundation upon which the whole superstructure of harmony is built. The chord of the augmented sixth may, for the sake of convenience, occupy a separate position; nor does the subject of modulation properly belong any more to "Harmony," in its modern acceptation, than it does to Counterpoint.

It would be necessary to go into the history of musical archæology to an extent far exceeding the

scope of these articles, in order to trace out the connexion that exists between the fourth species of Counterpoint and the modern system of Harmony. This connexion is briefly thus. When the notions of syncopations and suspended discords first suggested themselves as devices for adding interest to music, the distribution or arrangement of tones and semi-tones, which then formed the scale, did not require that any particular treatment should be accorded to any particular degree of it. Hence the leading note was quite free to rise or fall in its progression; and suspended fourths or ninths (or their allowable inversions) resolved, while the bass note remained unchanged, or proceeded by passing note or by skip to another integral part of the harmony, could be used without restriction equally upon all degrees of the scale. The next step onward, or departure, from the original notion, was that a suspended discord (being of course duly prepared) might move to its proper resolution at the same time that the accompanying bass part moved (generally by the interval of a fourth upwards, or, which is the same thing, a fifth downwards), and thereby effecting a resolution of the discord by a change of roots. The root of the preparation being one; that of the suspension a second; and that of the resolution a third. [N.B.—From these remarks it is clear that a dissonant passing note cannot, even though it be in the bass or lowest part, be the bass of the preparation for a suspended discord. Yet it is quite possible that groups of passing notes amongst themselves might contain syncopated or suspended figures, based upon the fourth species of Counterpoint.] The above-named departure from primitive custom in the resolution of a suspended discord is styled by the late Professor Sir G. A. Macfarren a "prepared" discord. This description exactly conveys to the mind the difference that exists between (i.) a suspended discord (or suspension), (ii.) a "prepared" discord, (iii.) a "fundamental" discord—according to the nomenclature of the above-named author. A "fundamental," or, perhaps, the word "natural," might be as expressive, discord is composed of dissonant intervals, selected from among those overtones which are, by a law of nature, consequent upon the sounding of any one note, which is termed the natural root or generator. The upper partial notes, which are simultaneously heard, are called its natural harmonies or overtones. Thus it is clear that "fundamental" or "natural" discords, though generically branching from the fourth species of Counterpoint, form a distinct class from "suspended" or "prepared" discords. The order of the appearance of these three classes of discords in music is, (i.) "suspended" discords or suspensions; (ii.) "prepared" discords; (iii.) "fundamental" or "natural"

discords. Now all discords, other than those produced by passing notes, consist of three parts, (a) preparation, (b) dissonation, (c) resolution. Suspended and prepared discords have already been defined, and their origin traced to the fourth species of Counterpoint. It now only remains to connect with that species that department of dissonances known as fundamental or natural discords. The connection is made out in the following way: When, in place of the preparation or the previous sounding as a consonant, the same note which is to be subsequently heard as a dissonant, the note which forms the dissonant interval is naturally present as an upper-partial tone or natural harmonic of the fundamental root or generator, which is either actually sounded or suggested by other members of the same natural harmonic chord which are heard, then the preparation may be dispensed with, since the dissonant note has *de facto* been prepared by its presence among the upper-partials or overtones of the harmonic chord springing, by law of nature, from the root or generator. With natural or fundamental discords the same part of the score, which first sounds the discord, need not necessarily be the one which resolves it; because, while the discord continues, there may be free interchange amongst the constituent parts of the harmony, provided that the discord be resolved properly by one of the parts of the score.

In reading the proof of the above article it occurs to the writer that the meaning of the note enclosed in brackets is obscure. The following explanation will suffice to make it meaning clear. The dissonant note of a prepared or suspended discord must be heard as a concord in the immediately preceding chord or harmony. There is an apparent neglect of this custom and practice in the choral "To God on High" in Mendelssohn's St. Paul. A passing-note discord in the alto part becomes suspended and resolved as a dissonant ninth in the chord immediately following. The effect is worse to the eye than to the ear. The explanation is that the ninth which, in appearance only is suspended, is in fact *appoggiatura*.

[COPYRIGHT.]

Obituary.

G. B. ALLEN. — Mr. George Benjamin Allen, who took a prominent part in the production of the early Gilbert and Sullivan operas, died at Brisbane, New Zealand, a few weeks ago, and news of the event has now reached this country. Mr. Allen, who was in his seventy-sixth year, was originally a choir-boy at Westminster Abbey, and once, it is said, at the age of twelve he deputized for Clara Novello, singing at

sight a song which, owing to indisposition, that great *prima donna* was unable to undertake. Later on he became one of the assistant choristers at St. Paul's, and then he went to Ireland as an organist. While in Belfast he took a leading part in the agitation which led to the building of the Ulster Hall. In 1841 he established the Abbey Glee Club. About forty years ago he went to Australia, where he became a teacher of music and conductor of Lyster's Opera Company. The experience he gained in this way served him on his return to London, when he was called upon to produce as conductor Gilbert and Sullivan's 'Sorcerer' (in which his pupil, Miss Alice May, was the original Aline), 'H.M.S. Pinafore,' and 'The Pirates of Penzance.' Mr. Allen claimed that he was the originator of the Gilbert and Sullivan partnership, but this is hopelessly an error, as long before 'The Sorcerer' the two were associated with Mr. D'Oyly Carte in the production of 'Trial by Jury.' Mr. Allen was a prolific writer of church music, operas, cantatas, and songs, the number of his compositions exceeding 300.

—:O:—

Probably the most aged lady chorister in the world has now ceased her terrestrial praises and joined the angelic choir above. She was eighty-six of age, and at the time of her demise, a week or two ago, was the titular leader of the music in St. Thomas's Church, Ryde, Isle of Wight, of whose choir she had been a member for seventy-nine years. The old lady, who lived in the town mentioned, walked regularly to the sacred edifice, never missing a service. Her funeral took place on February 16th in Ryde, and a tablet to her memory is to be placed in the church which she loved so well.

—:O:—

The sudden death of Mr. H. C. Banister was shortly followed by the passing of Mr. Edward Howell, the well-known 'cellist, professor at the Royal Academy and Royal College, and a member of the Queen's private band. Mr. Howell had held the post of principal violoncello at the Royal Italian Opera (where his father, James Howell, was principal contra-basso), at the Philharmonic Concerts, the Leeds Festivals, and the meetings of the Three Choirs. He was admirable in chamber music, and at one time did good service at the "Pops." Now Mr. Frederick Westlake has been called away. Mr. Westlake, who was born at Romsey in 1840, received his artistic education at the Royal Academy of Music, with which institution he remained connected as Associate, Fellow, and Professor till his death. He composed Masses and other works for the services of the Roman Church; also songs, part-songs, and instrumental pieces.

THE
West London Conservatoire of Music,

75, THE GROVE, HAMMERSMITH, W.

Patrons—Sir LIONEL DARELL, Bart., C. J. MONK, M.P., F. H. COWEN, C. LEE WILLIAMS, HUGH BLAIR, and G. ROBERTSON SINCLAIR, Esqrs., Mrs. ELLICOTT, and Mrs. S. E. PHILLIPS.

Visitor—Sir ARTHUR SULLIVAN. *President*—Miss HILDA WILSON. *Vice-President*—WATKIN MILLS, Esq.

Professors—Mrs. Mary Davies, Mrs. Hutchinson, Madame Frickenhaus, Madame Annie Marriott, Misses Margaret Hoare and Agnes Wilson, Messrs. Johannes Wolff, W. H. Brereton, Bantock Pierpoint, Charles Fry, Franklin Clive, C. A. Connock, Wilfrid Bendall, W. H. Eayres, R. B. Addison, Septimus Webbe, Ernest Kiver, W. C. Hann, W. Stroud Wilson, Bernhard Carrodus, G. R. Betjemann, E. A. Carrodus, and others.

Directors of Studies—Miss Agnes Wilson and W. Stroud Wilson, Esq.

For further particulars, address Secretary.

Gold Dust.

Don't sermonize—it's a mistake! One little word in good earnest, is far better than a three hours' speech.

Remember that we must trust and hope, and neither doubt ourselves, nor doubt the good in one another.

Sympathise with everybody—there are some people who can be merry, and can't be wise, and some who can be wise and can't be merry.

Work at your calling—live in peace—and depend upon it Heaven is helping you.

Do good to everyone—try to do it by stealth as it were, and blush to have it mentioned. This is a trait of a fine man.

Be up and at work—this world is a world for action, not for moping and droning in.

Things cannot always turn up of themselves; we must in a measure assist them to turn up.

Ride on over all obstacles and win the race.

Odd Crotchets.

The following appeared recently in a Salisbury paper, concerning an opening service at a certain church. It may prove interesting. Here it is, *verbatim et literatim*:—

At 3 p.m. the Very Rev. the Dean of Salisbury will deliver an address. At the service the choir will sing "All people that on earth do dwell,"

which will be followed by Stainer's Te Deum in B Flat and an organ musician. Mr. F. LL. Bartlett will contribute a recital by Dr. Pearce, who is an accomplished violin solo and Mr. J. M. Hayden, (choirmaster) will sing "My hope is in the everlasting."

—:o:—

"How many years have you been dumb?" sympathetically asked a gentleman of a beggar who pretended to be bereft of speech.

"Five years, sir," replied the impostor, completely taken off his guard.

—:o:—

"All the world's a stage."

"And everybody wants to be the star."

"I don't. I'd be willing to be one of the property men."

—:o:—

She (reading): "Mice are fond of music, and will get as close to it as they can?"

"Just cut that out, and I'll send it to the girl next door."

—:o:—

A drawing master who had been worrying a pupil with contemptuous remarks about his deficiency of skill in the use of the pencil, ended by saying:—

"If you were to draw me, for example, tell me what part would you draw first."

The pupil, with a significant meaning in his eye, looked up to his teacher's face and quietly said:—

"Your neck, sir."

—:o:—

Downe: "Who wrote 'Birds of a feather flock together'?"

Towne: "Some idiot who had never been out shooting."

—:o:—

A gentleman happened one day at a country Church service to sit just under the Gallery in which the choir occupied a front seat. During the service one of the choir books fell on his head from the gallery above. On opening it to discover its owner, he found the following positive sentence:—

"This book doant belong to you,

So puttem doon."

—:o:—

A young lady went into a music shop in a country town and asked for a certain song in three flats. After looking through the stock, the man who was serving said he had only one copy of the song, but that was in four flats. "That will do very well," said the young lady, "I will rub out one of the flats when I get home."

The Pianoforte Resonator,

THE GREATEST MUSICAL INVENTION OF THE AGE.

Can be Applied to any Pianoforte by any Maker.

PADEREWSKI WRITES AS FOLLOWS:—

Dear Mr. Mayer,

*I am delighted with
your patent Resonator
because I find that it
makes the tone of the
piano richer, fuller and
it adds greatly to its
singing quality.*

Sincerely yours

J. Paderewski

London, Oct 11/95.

*Grand and Cottage Pianofortes by various Makers for trial, with or without
Resonator, at the Company's*

SHOW ROOMS: 33, NEW BOND STREET, LONDON, W.

Prices for Cottages, from £5; Grands, from £10.

THE PIANOFORTE RESONATOR (DANIEL MAYER PATENT) LTD.

JUST PUBLISHED.—A NEW SONG
In remembrance of the late Earl of Beaconsfield.

(By courtesy of Coningsby Disraeli, Esq.)

"IN PRIMROSE VALE."

WORDS AND MUSIC BY
CEDRIC RAFF.

Published by Louis Honig, 25, Wellington Street, Strand,
London.

Or may be had Post Free 1/4, from the Composer,
CEDRIC RAFF,

LEEK, STAFFS.

BY THE SAME COMPOSER,

"Our Cap'n."

(Nautical Song) 2/- Nett.

Accepted by their Royal Highnesses the Prince of
Wales, K.G., and the Duke of York.

London and Provincial Notes.

LONDON.—The students of the Royal College of Music gave a satisfactory orchestral concert on the 11th ult. This in particular applies to the interpretation of Schumann's Second Symphony, in C, Op. 61, which was played with notable executive skill and sympathy with the music. Berlioz's overture to "Benvenuto Cellini" was rendered with commendable spirit and precision. The orchestra also rendered faithful service in Liszt's Fantasia in E minor, the pianoforte part of which was played with great brilliancy by Miss Maud Gay. The air, "She alone charmeth," from Gounod's "Irene," enabled Mr. Harry Dearth to show the good progress he is making as a vocalist, and the programme was concluded with Chabrier's noisy Rhapsody, "Espana." Professor Villiers Stanford conducted as usual.

CHELTENHAM.—On February 1st, Miss Ethel Home gave a very attractive concert in the Corn Exchange, before a good audience. The programme consisted of miscellaneous items, and gave much pleasure. Miss Home sang three songs in good style, displaying a cultivated and pleasing voice. Her rendering of "Che Faro," *Gluck*, and "An Irish Lullaby," *A. A. Needham*, received much applause. Miss Lilian Coomber was successful, and well received in Gounod's "Waltz Song," which was exceedingly well given. Mr. Herbert Bagnall, the tenor, gave several well-chosen songs with good effect. Mr. Robert Radford sang "O Star of Eve," *Wagner*, successfully. Some concerted

vocal music was nicely rendered by the above artists. Miss Irene Rae played two piano solos with great brilliancy. Mr. Lewis Hann was announced to give two violin solos, but he was unable to appear through indisposition. Mr. H. Rogers and Miss Hayward were efficient accompanists. Miss Ellen Home may be congratulated on her successful efforts.

—O:—

THE MUSICAL FESTIVAL SOCIETY.—The second concert of the 28th season took place on February 15th. The large hall was well filled by an enthusiastic audience. This concert will be remembered as one of the Society's most brilliant achievements. The band and chorus, numbering 250, never did better under the bâton of the conductor of the Society, Mr. J. A. Matthews, and the genial and popular Sir Frederick Bridge, who attended to conduct his delightful and patriotic Choral Ballad "The Flag of England," *Rudyard Kipling's* stirring words. Sir Frederick had a most cordial reception, and at the conclusion of his work he had to return with the soloist, Madame Marie Duma, and bow to the excited and admiring audience. Mendelssohn's "Athalie" occupied the first part of the programme. The artists were Madame Duma, Miss Marie Roberts, and Miss Ada Crossley. The two last-named sang in Cheltenham for the first time. The beauty and artistic singing of Miss Ada Crossley won the immediate attention of the audience, and in all her selections she was most successful. Miss Marie Roberts' pleasing voice was very well sustained in the second soprano parts, and in the duet and trio in "Athalie." Mr. Charles Fry declaimed the recitations in "Athalie" in his usual and powerful manner, the difficult parts with the orchestra being rendered with marked success and effect. The choruses were admirably sung by the choir. The most noticeable were the opening choruses: "Heaven and the earth," "Hearts feel that love thee," with the beautiful trio; the prayerful double chorus, "Lord, let us hear thy Voice," which was well sustained by the sopranos at the close; and the bright chorus "Depart, ye sons of Aaron," which received very dramatic and effective treatment. The second part commenced with Grieg's "Peer Gynt" suite. This was splendidly played by the full orchestra, numbering 60 players. At its close there was a perfect storm of applause, and the last movement was repeated with great spirit. Mr. J. A. Matthews may be heartily congratulated on the great success of this concert, and on the loyal and excellent assistance given by the choir and band during this, the twenty-eighth season of his conductorship of the Society, and so well supported by the musical public of Cheltenham. The following extract is from the

report given in the *Gloucester Citizen*:—A great concert is hardly considered of much consequence in these days without a special feature, and the concert on Tuesday night, the 15th February, could boast of three, the greatest of which, and one which occupied the first half of the programme, was Mendelssohn's "Athalie." "Athalie" is essentially a work which requires a strong and able chorus, and we venture to say that Mr. Matthews never had a more efficient choir than that under his bâton that night. The chief honours were shared by the sopranos and basses, the latter coming out very finely in the opening and closing choruses "Heaven and the earth display." In fact the choruses were attacked with a vigour and volume of tone which was very pleasing. The unison passage, "O Sinai! Thou theme," was also boldly taken. The solo music was sung by Madame Marie Duma, Miss Marie Roberts, and Miss Ada Crossley, who acquitted themselves honourably, especially in the trio "Hearts feel that love thee," in the chorus "Promised Joys," which was rendered with beautiful expressiveness. The band, of which Mr. E. G. Woodward was the leader, had no light task, but gave convincing demonstration of their ability, which was seen not only in the Overture and "War March of Priests," but in the accompaniments. The passages for recitation were undertaken by Mr. Charles Fry, whose abilities in that direction are well known. Another feature was the orchestra suite, "Peer Gynt," by Edvard Grieg, in four movements representing Morning, in which solo instruments were given an opportunity of prominence; the Death of Ase, a dirge-like passage played with muted strings; Anitra's Dance, a lively measure in contrast but still with mutes; and Trolldans, a most eccentric yet pleasing movement, of which the audience insisted on a repetition. Miss Marie Roberts, who possesses a voice of pleasing tone, next sung the aria "Ombra mai fu" (Handel) with good expression. Then followed the third feature of the evening, Sir Frederick Bridge's choral ballad, "The Flag of England," conducted by himself, which was first produced at the Royal Albert Hall about nine months since. The poem, which forms the vocal basis of the work, is one of Rudyard Kipling's. The solo voice (Madame Marie Duma) propounds the question "What is the flag of England?" which is taken up by the choir, and the North Wind, the South Wind, the East Wind, and West Wind in turn reply in characteristically musical language, leading on to an inspiring coda. At the close the performance was enthusiastically applauded, and Sir Frederick Bridge and Madame Duma returned to acknowledge the compliment. Miss Ada Crossley, who had before distinguished herself in "Athalie," elicited a perfect storm of applause for her fine

rendering of Giordani's "Caro Mio Ben," in which her rich voice was heard to advantage. Mr. Charles Fry entertained and amused the audience with a recital of "The Charity Dinner." Madame Marie Duma gave a most excellent interpretation of the concluding number "Ocean! thou mighty monster" from Weber's "Oberon." There was a large and fashionable audience, who frequently demonstrated their enjoyment of the performances.

—:O:—

Sir Frederick Bridge has written a letter to Mr. J. A. Matthews in the following terms:—"One line of best thanks for the excellent rendering of "The Flag of England." Both chorus and orchestra did it ample justice, and I am very much obliged to you all. I thought your force very good, and the whole concert was a great success. Pray convey my very best thanks to all."

—:O:—

The Festival Society will give "The Messiah" on Easter Tuesday. The chorus and band will number 300, and it will be a county gathering of festival dimensions. The principal artists will be Madame Emily Squire, Miss Susan Harrry, Miss Jessie King, Mr. Edward Branscombe, and Mr. Watkin Mills. There will be special train arrangements.

—:O:—

THERE are several other attractive announcements for this month. The Lenten season is not always a profitable time for musical enterprise in Cheltenham; and it is certain that too much has been provided during the past season in the way of public amusements. The population is not large enough to keep up the necessary interest, and insure good audiences.

DEAL AND WALMER.—The Choral Society gave its concert for the present session in the Oddfellows' Hall on February 10th, when Handel's immortal work, the 'Messiah,' was performed with the utmost credit, both to the Society and its spirited conductor, Mr. T. Troman. The artists to whom the solos were entrusted were Miss Lily Marshall-Ward (soprano), Miss Jessie Marshall-Ward (contralto), Mr. James Gawthrop, of Her Majesty's Chapel Royal (tenor), and Mr. Henry Sunman, L.R.A.M., of Christ Church Cathedral, Oxford. The singing of the choruses was all that could be desired, the time and attack being alike excellent. The telling chorus, 'For unto us a Child is born,' was sung in splendid style, and the orchestration was very effective. The orchestra was under the lead of Mr. C. M. Gann. Mr. H. J. Taylor, F.R.C.O. (of Dover), presided at the organ.

which
audience
adame
etation
might
was a
quently
perform-

letter
ollowing
or the
gland."
ce, and
ht your
a great
to all."

essiah"
and will
thering
ists will
Harry,
be, and
al train

nounce-
n is not
prise in
ach has
way of
ot large
est, and

Society
in the
Handel's
ed with
and its
e artists
Miss Lily
Marshall-
of Her
Henry
Cathedral,
was all
k being
unto us
yle, and
The
Gann.
esided at

BRISTOL.—The annual concert of the Royal Orpheus Society was given on February 17th, in the Colston Hall. As usual it was a brilliant and successful gathering, and the beautiful performance of the choice music received great demonstrations of approval. Mr. G. Riseley also had very flattering proof of the feelings of the large audience; and he had to acknowledge the applause by bowing on several occasions. From the list of members of the choir, it appeared that the strength is as follows:—23 altos, 18 first tenors, 13 second tenors, 17 first basses, and 19 second basses. The officers of the society are Mr. V. H. Stroud, hon. treasurer; Mr. W. M. Crawford, hon. secretary; and the Committee—Mr. Edmund Cook (chairman), Mr. W. Follett, Mr. E. H. Farran Lambert, and Mr. Meyrick Heath. The public verdict of the Ladies' Night, to judge by the applause, was highly favourable, and there were more than the customary number of novelties. Mr. Riseley may be congratulated upon the admirable manner in which the choir, who are intensely loyal to him, acquitted themselves.

ABERGAVENNEY.—The Choral Society gave a concert February 14th. Mendelssohn's "Hymn of Praise" and a good selection made the programme. The soloists were Miss Marion Isaac and Mr. George Banks. The band and chorus numbered 130. Mr. A. Angle was the leader, and Mr. W. R. Carr, A.R.C.O., conducted with judgment.

WINCHESTER.—On February 3rd Dr. G. B. Arnold gave an organ recital at Winchester Cathedral, which was well attended. He played Mendelssohn's Fourth Sonata; Bach's Fugue in G minor; Pilgrims' March (Wagner); Andante in D minor (Beethoven); Overture to "Jessonda" (Spohr); Prayer (Freyer); Russian National Anthem with variations (Arnold).

[We have been obliged to hold over several reports until next month.—ED.]

COLCHESTER.—St. Paul's Church.—On Wednesday, February 2nd, St. Paul's Choral Society gave their annual selections in the above church before a large audience. The programme was of a miscellaneous character, consisting of works from the oratorios of Handel, Mendelssohn, and Hadyn. The choruses were well rendered under the baton of Mr. F. C. Baker, with Mr. H. J. Clayton at the organ, Miss Annie Mann, Miss Mabel Fenner, Mr. E. Abbott and Mr. Salmon contributed vocal solos in an admirable manner. A new Te Deum set to music by Mr. F. C. Baker, from Greek melodies, added greatly to the interest and pleasure of the programme.

HEREFORD.—The Herefordshire Orchestral Society's Concert, on Thursday afternoon, February 17th, was a great success. The orchestra numbered nearly ninety performers; of that number twenty-five were 2nd violins. The programme was interesting, and included Beethoven's symphony No. 1. (Op. 21), and the overture "Oberon," Weber, Brahms, Wagner, and Ed. German were also well represented. Miss Marie Fillunger was the only vocalist. Mr. G. R. Sinclair was the able conductor. A nominal leader was dispensed with.

BODMIN.—The Bodmin Philharmonic Society (the Right Hon. Lord Robartes, president). Cowen's "Rose Maiden" was the work chosen, and was very creditably given, although the Band (which had not rehearsed together) was in places decidedly weak. The singing of Mr. Albert Collings (lately appointed tenor to Christ Church, Oxford) was a great treat, whilst Mr. H. Wyatt was an excellent baritone. The soprano parts were taken by members of the Society. The chorus work was carried out with good precision. Miss Elliott ably accompanied, and Mr. W. L. Twinning, F.R.C.O., conducted with his usual skill.

TRINITY COLLEGE, LONDON.

CHELTENHAM CENTRE.

The Half-Yearly Examinations 1898

Will take place as below:

Practical:

June 27th, 1898.

Theory (M.K.):

June 18th, 1898.

Regulations and all particulars from
the Local Sec.,

J. A. MATTHEWS,
9, North Place,
Cheltenham.

County of Gloucester Musical Festival Association.

FIFTH SEASON - 1897-8.

The Committee:

CONDUCTORS OF SOCIETIES IN UNION.

Hon. Treasurer:

C. LEE WILLIAMS, Mus. Bac.,
Worcester.

Hon. Sec.:

JOHN A. MATTHEWS,
9, North Place Cheltenham.

REGULATIONS, &c., MAY BE HAD
FROM THE HON. SEC.

N.B.—The Season commenced Sept. 1st.

Subscriptions for the Fifth Season
now due.

CHELTENHAM

Musical Festival Society.

President—Sir Herbert Oakeley,
LL.D., D.C.L., Mus. Doc.

Twenty-eighth Season, 1897-8.

Notice to Members.

"THE MESSIAH," APRIL 12th.

THE PRACTICES

ON TUESDAY EVENINGS,

at Eight o'clock.

JOHN A. MATTHEWS,
Conductor.

Established 1810.



Established 1810.

WOODWARD,

PIANO & MUSIC SALOON, centre of PROMENADE, CHELTENHAM.

(NO OTHER ADDRESS OR CONNECTION).

Agents for the Celebrated Overstrung Pianos by GORS & KALLMANN,
and all the principal English and Foreign Makers.

PIANOS

ON SALE, HIRE, OR EASY PURCHASE SYSTEM
TUNINGS by Yearly Contract or otherwise.

PIANOS, AMERICAN ORGANS, HARMONIUMS Repaired and Restored
equal to New.
VIOLINS, 'CELLOS, MANDOLINES, GUITARS & BANJOS.

OLD & SECOND-HAND INSTRUMENTS BOUGHT or TAKEN IN EXCHANGE
SPECIAL DISCOUNTS TO THE PROFESSION.

SPARK

The most ADVANTAGEOUS
and

CHEAPEST HOUSE in the
United Kingdom



FROM

£10

PIANOS

£200

Skilful and
Reliable



TUNERS

Sent to Cheltenham and 100 Miles around.

- - - WORCESTER

ASHDOWN EDITION of Standard Vocal Music.

VOL.	S. D.	VOL.	S. D.
1. Concone. Fifty Singing Lessons (pour le médium de la voix). Op. 9	1 6	11. Marcello. Five Sacred Duets for female voices	1 0
Constantino Perugini. Six Lessons in Solfeggio for two voices.	1 0	15. Rubini. Twelve Lessons on the modern style of Singing (Soprano or Tenor)	1 6
3. Niels W. Gade. Eight Vocal Duets (English and German words)	1 0	16. Garcia. School of Singing	1 0
4. Franz Abt. Ten Vocal Duets. (English and German words)	2 0	17. Franz Abt. 60 Solfeggi and vocal exercises	1 0
5. Romanini and Nava. Twelve Solfeggios for Contralto voice	1 0	18. Giardini. School of singing for Baritone and Bass	1 0
6. Keller. Eight Vocal Duets (English and German words)	1 0	19. Concone. Twenty-five Lessons. (Op. 10 to follow Op. 9)	1 0
7. Paneron. The Elements of Singing	1 0	20. Concone. Thirty Singing Lessons. (Op. 11 to follow Op. 10)	1 0
8. W. S. Bennett. Six Songs (English and German words). Op. 23	1 0	21. Concone. Forty Lessons for Deep Voices. Op. 17	1 6
9. J. L. Hatton. Five Chamber Duets	1 0	22. Concone. Fifteen Vocalises Op. 12	1 0
10. F. Lachner. Three Trios for Soprano Voices (English and German words)	1 0	23. Rossini. Gorgheggi e Solfeggi	1 0
11. Mendelssohn. Six Two-Part Songs. Op. 63	1 0	24. F. E. Bache. Six Songs with English and German words	1 0
12. F. Romer. Six Vocal Duets	1 0	25. Pinsuti. Five Two-part Songs	1 0
13. Bordogni. Twelve nouvelles vocalises. Contralto or Mezzo-soprano	1 6	26. Glover. Five Vocal Duets	1 0
		27. Travers. Twenty-four Progressive Solfeggi for medium voice	1 0
		28. Righini. Preparatory Exercises and Solfeggi	1 6
		29. Smart. Six Vocal Duets	1 0

(To be continued.)

LONDON: EDWIN ASHDOWN (Limited), HANOVER SQUARE, W.

And of all Music Sellers.

Norman, Sawyer and Co., Printers, St. George's Hall, Cheltenham.